



The City of Seattle

## Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649  
Street Address: 700 5th Ave Suite 1700

LPB 64/09

### MINUTES

#### Landmarks Preservation Board Meeting

Seattle Municipal Tower

700 5<sup>th</sup> Avenue, 40th Floor

Room 4060

Wednesday, January 7, 2009 – 3:30 p.m.

#### Board Members Present

Alyce Conti

Marie Strong

Alyce Conti

Tom Veith

Christine Howard

Mark Hannum

Mollie Tremaine

Sean Peterfreund

#### Staff

Elizabeth Chave

Sarah Sodt

Melinda Bloom

#### Absent:

Stephen Lee

Henry Matthews

Vern Abelsen

Tom Veith, Acting Chair, called the meeting to order at 3:34 p.m.

#### **010709.1 APPROVAL OF MINUTES**

Meeting of December 3, 2008      Deferred.

#### **010709.2 DESIGNATION**

010709.21 Washington Hall  
153 14<sup>th</sup> Ave.

Mr. Veith noted that the applicants have provided copies of the original plans today.

## Applicant Comment:

Brandi Link, representing 4 Culture, presented a summary of the designation information. She said that Washington Hall was built by the Danish Brotherhood Lodge # 29 in 1908. It was designed by Seattle architect Victor Voorhees. Via PowerPoint presentation she provided early photos showing the original entryways to both First St. and also 14<sup>th</sup> and the building's early historical context. She said that rounded finials on three of the corners of the roof and the first street parapet – which no longer exist – are shown. She said, from early on, Washington Hall had a multi-purpose function: it provided meeting and social spaces for lodge members, was an income-producing performance space and a boarding facility for newly arrived immigrants.

Ms. Link provided copies of original plans that were not available at the time of nomination. She said that on the first floor were the library – where the Sons of Haiti now have their office, the lower lodge hall and adjacent kitchen, a billiard room, smoking room and bathroom. She said the Dance Hall was on the 2<sup>nd</sup> floor and included a proscenium stage, wood dance floor and horseshoe shaped balcony; this was the income-producing space and was rented out for musical events, theater, social and political gatherings and dances. She said the rental records span over 65 years, showing the ethnic mix of renters and giving important insight into the Hall's unique status in the neighborhood. She said some of the renters include The Sons of Israel, Marcus Garvey and the United Universal Negro Improvement Association, the Filipino Women's Club, Lithuanian workers, Finnish Women's Club and Croation Fraternal Union. She said for over one hundred years Washington Hall has hosted a diverse and constantly fluctuating neighborhood in several important ways.

Ms. Link said that as a rental space, the building has hosted events that embody important early 20<sup>th</sup> century social and political history, some important at the local, others at state and national levels. She said over the years there is evidence that various phases of black empowerment and civil rights movements played out here; the United Negro Improvement Association had lectures here in the 1920s; and, the NAACP booked the space in early 1940. She said union meetings and meetings of the Communist Party are said to have occurred here; some evidence backs that up. She said the Young Communist League rented the Hall for various gatherings and there was an interracial dance sponsored by the League in 1930. She said a meeting of the Committee for the Protection of the Foreign Born was monitored by and reported to the Housing Committee on Un-American activities in 1957. She said a meeting of the Communist Party 1963 was also under surveillance.

Ms. Link said that the dancing hall is still intact and in use; it has hosted a huge diversity of theater, music and dance events over the years and is probably its most beloved legacy in the Central District. She said, in the 1950s, the Garfield High School Club and the Bon Temps, founded by Carver Gayton, booked the Hall for dances to the latest R & B music. She said there is a strong oral tradition that more famous African American artists played at this Hall through the mid 20<sup>th</sup> Century including Marian Anderson, Duke Ellington, Mahalia Jackson and Count Basie. She said some of these artists appeared in Seattle at this time to play at larger venues; she said they have not been able to date the appearance at Washington Hall thus far. She

said Washington Hall hosted the first jazz performance by a local ensemble in Seattle: Lillian Smith's Jazz Band played in 1918. Billie Holliday sang there in 1951. She said Jimi Hendrix and his band "The Rockin Kings" played one of their very first gigs at Washington Hall. She said local, national and international artists have appeared there.

In summary, Ms. Link said that Washington Hall had a long and continuous use as a gathering place with social, political, cultural and religious significance in many different ethnic communities. She said it has strong associations with first generation Danish Immigrants and over a longer period of time with Seattle's African American community and the cultural roots of the Central District. She said the Hall represents a distinctive property type: a neighborhood fraternal hall with a settlement house function notable for its unique architecture and for its intact hierarchical spaces inside. She said the Hall holds an important place in the large body of work by Victor Voorhees; out of over one hundred building projects he designed in Seattle, Washington Hall is his only fraternal hall. She said the Hall illustrates how much history can be contained one modest building and how much potential still remains for an important and well remembered community space.

#### Board Questions:

Mr. Hannum asked about the corner boards on the edge (exterior) and said it looked like it had a false front on it.

Ms. Link pointed out that much of the detail around the windows, corners as well as the shed roofs in earlier photos is missing in later photos.

Referring to the original plans that were provided today, Ms. Chave asked about a space on the floor plan called the "rostrum".

Ms. Link stated that under the proscenium stage there is a space that can be accessed from the dance hall; it was where performers got ready.

Mr. Veith said it looked like it was a general description of that entire space – which includes several components.

Mr. Veith asked if there was comment from the owner(s)

There was no owner comment.

#### Public Comment:

Rick Sever, Chair-elect of Historic Seattle, strongly supported designation because of its historic use, the community importance, and building integrity. He said Historic Seattle believes there is a viable acquisition and rehabilitation plan that incorporates public and private funding and they continue their efforts to buy the building. He stated that Seattle needs an affordable, mid-size performing arts space and the Central District needs an assembly space.

Otto Brask, a member of the Danish Brotherhood, stated that when the Danish Brotherhood decided to build their own building in 1907 it was a magnanimous effort

for a fraternity with 125 people. That the building has stood for 100 years proves that it was a well-built building. He was sad that it has not been maintained well the past 35 years. He lived there for a couple years, and many hundred young immigrants to this country lived there the first few years of their lives here. It was a good place to live and they were well taken care of, and people he met there are friends to this day. Whatever is made of the building, he hopes it will be a success.

Ken Steiner, Mt. Baker resident, supports designation and spoke of the important contribution to the neighborhood. Speaking as a jazz historian, he noted that Duke Ellington appeared at Washington Hall – it was not documented, but he has no reason to disbelieve the oral history. He said the first documented jazz by local musicians took place in Seattle at Washington Hall in 1917, which is a very significant event.

Garry Owens supported designation. He said his father and uncle were jazz musicians and played at Washington Hall numerous times. He said buildings represent more than bricks and mortar and represent something people can look at and say “something wonderful happened here”. He said there are certain places people look at that represent the legacy of the community. He said he worked on the Squire Park P-Patch across the street; they are rebuilding the fence and when it is actually installed it will have a jazz motif. He said they engaged young people from Garfield and Nova High Schools to do some research and they found out that in Seattle at one time there were 56 jazz clubs; many of them along Jackson Street and Yesler corridor. He said Washington Hall is important to the legacy of jazz and the legacy of people being able to share music; but he noted that black musicians couldn’t play downtown.

Chris Moore, Washington Trust for Historic Preservation, supported designation. He said the significance is uncontestable. He said while there are some integrity issues – one parapet is gone, there are some other inconsequential changes and some deferred maintenance – overall the degree of integrity is good.

Alex Zankich, Squire Park Community Council, supported the designation. He said its rich history is representative of the community as a whole. He said it is one of the oldest communities in the Seattle area; they have very few landmarked buildings and this is one of the most important ones in terms of the history, activities and unique architecture.

#### Board Discussion:

Ms. Howard supported designation. She said while it does need some repair, it has the integrity to convey its significance. She said the specific criteria are on the Staff Report; she thought it met D but C is the big one. She said there is no question that this building is significant to the cultural, political and economic heritage of the community. She agreed with the Staff Report as to the areas to be designated.

Mr. Veith advised that after looking at the original plans, he wanted to address the naming of a couple spaces outlined in the Staff Report. On the 2<sup>nd</sup> page he would change the suggested language. He wrote in “the Dancing Hall and Lobby including the stage and dressing room labeled as ‘Rostrum’ on the original plans”.

Mr. Peterfreund supported the designation based on C and D. He was disappointed to see the condition of the building but it is still there and is still being used as was intended. He said it is an anchor in the neighborhood. He asked for clarification on what in the hall was included.

Ms. Chave clarified that it was the finishes on the hall – the wainscoting, floors, and doors, although the floor has been somewhat modified.

Mr. Hannum supported designation based on C and D and was impressed with the multitude of people that spoke about the building. He expressed concerns about the condition, but it has the ability to convey its significance.

Ms. Tremaine supported designation on C and D. She was disappointed to see the deterioration but believes it can be fixed. She was impressed with the historical associations with the building.

Ms. Strong supported designation based on C and D; she said it is an important part of the community.

Mr. Veith stated letters of support were received from Historic Seattle, Washington Trust for Historic Preservation, Anna Kimball, Nordic Heritage Museum, and Mary Pat Dileva. He said that he agreed with other Board members and supported designation based on C and D. He said it was clear from the testimony at the nomination hearing that there were a wide variety of community groups and ethnic groups who supported the building because of their involvements over the years with the building. He said for these reasons the building meets Criterion C. He said the style elements described as Mission Revival might also be described as Dutch particularly the gable – many of the elements are based on a Baroque theme which appears in both styles. He said it is a very eclectic building and borrows elements from a number of styles and puts them together in a building that has a façade that is very expressive of its internal organization despite its plainness. He said it is a distinctive rendition of the fraternal hall, so meets D. He said the Board toured the building and there have been several changes to the structure: the south facing parapet has been removed, the corner finials have been adjusted and some of the original detailing has been removed and the building simplified since its original construction. He said internally there have been significant changes; particularly in the remodeling of the west end. There have been significant but easily reversible changes to the Dancing Hall and several spaces on the First Floor. He said the main spaces are close to original appearance although their condition has deteriorated; the building does not have the degree of change that would remove its character; and it is still able to convey its significance.

Action: I move that the Board approve the designation of the Washington Hall at 153 14<sup>th</sup> Avenue a Seattle Landmark; noting the legal description above; that the designation is based upon satisfaction of Designation Standards C and D; that the features and characteristics of the property identified for preservation include:

- The exterior of the building; and
- The following elements of the interior:
  - First floor: the entry hall and stairwell to the second floor, the original north hallway, and the first floor lodge room;
  - Second floor: the dancing hall and lobby, including the stage and dressing room which together are labeled as the “rostrum” on the original plans, and excluding the non-original seating;
  - Third floor: the balcony of the dance hall, including the space east of the temporary east balcony wall, and including the original seating; and
- The site, excluding the north parking lot

MM/SC/MH/MS 6:0:0 Motion carried.

**010709.3 CONTROLS & INCENTIVES**

010709.31 Coca Cola Bottling Plant  
1313 E. Columbia  
Request for extension

Ms. Chave presented the request for a two month extension.

Action: I move to approve an extension of two months.

MM/SC/MH/CH 6:0:0 Motion carried.

010709.32 Brasa/Metropolitan Press Printing Company  
2107 Third Avenue

Ms. Sodt presented the request for a three month extension.

Action: I move to approve an extension for three months.

MM/SC/MT/MS 5:0:1 Motion carried. Mr. Peterfreund abstained.

**010709.4 BOARD BRIEFING**

010709.41 Pacific McKay and Ford McKay Buildings  
601-615 Westlake Ave N  
Briefing on proposal for both buildings

Ms. Sodt introduced the briefing and stated ARC has reviewed this several times and thought it would be worthwhile for the whole board to be briefed.

Rachel Ben Schmucl, Vulcan Real Estate, explained the buildings were proposed to be disassembled and relocated in anticipation of the Mercer Corridor Project. She introduced Susan Boyle from BOLA who presented the briefing.

Susan Boyle provided summary memos and copies of photographs for Board members. The site was designated in 2006 and included both buildings which are significant due to representing the emergence of the auto age. They are architecturally significant, representing the work of Warren Milner and Harlan Thomas and Clyde Grainger, particularly the features that were designated including the terracotta clad facades and the showroom portion of the Pacific McKay Building. She pointed out on a drawing the site as it is now with the buildings as they exist and the Mercer Street right-of-way as well as the 67 foot expansion of Mercer Street to the north. The buildings will remain in the same orientation to one another on the recipient site. The Pacific McKay Building is conventional wood framing and the Ford McKay Building is a concrete box on slab on grade with pilings. A lot of listing is apparent in one building – it is tipping down on the south side; they put crack monitors on the building to determine if the listing was stabilized or if it was ongoing, the monitors showed that it was ongoing.

Ms. Boyle explained that Westlake Avenue used to be a creek bed and that deep layers of sawdust sit on top of the original grade. The buildings can not be easily moved so they looked at the character defining features: woodwork, center stairway, terracotta fountain, doors and interior windows, pilasters around the windows and stained glass over the entry door. The original entry door has the wood surround that is still there. The exterior features include the beautiful terracotta on the showroom section of the Pacific McKay Building. There is terracotta cladding on the Ford McKay Building; there were six relatively consistent bays. Original windows are at five of the bays; the storefronts are relatively new. There is a pressed tin ceiling and terrazzo slab.

Ms. Boyle stated that, through sampling, it had been determined that the metal was rusted out and the parapet caps were gravity held. She said they believe

that they can take the components apart and minimize damage; the buildings won't be moved intact.

Todd Perbix explained the Pacific McKay Building is a pile supported timber structured building; primarily the façade would be preserved by taking it apart, cataloging it and then reinstalling it in the same form.

Ms. Boyle recalled that on this building the designated features are the exterior features.

Mr. Perbix continued to describe the delicate condition of the Pacific McKay building and stated the building has settled, hanging up on the piles of its neighbor. He explained that the building could be moved but that it would be technically difficult and would likely result in much damage to the terracotta. The preferred alternative is to catalog components, store, and move and then rebuild on the new site.

Ms. Boyle and Mr. Perbix expressed concern about the soil's ability to support the jacks that would be used during a building move and the likelihood of needing to drive new piles; this concern further supported the intention to dismantle the building as Mr. Perbix explained earlier. They will make molds of the interior plaster decorative pieces so they can be recast, and will order replacement tiles as needed. When reconstructed, both buildings will become part of a full block development.

David Yuan, NBBJ Architects further explained the project and described the proposed new construction design which is approximately 250,000 square feet of office building with about 30,000 square feet of on-street retail. He explained that the relocated pieces will hold the same relationship to Mercer and Westlake that they do now and how they planned to preserve and reuse the features in the larger construction project. They intend to take the roof off the former garage of the Pacific McKay Building and turn the space into an outdoor plaza, complete with screen wall, retail and coffee shops, trees and a water feature to mask the Mercer noise. With the use of visuals he showed how the new building would interact with the historic structures; they would anchor the back of the Pacific and Ford McKay Buildings. Brick facades on both sides of the historic buildings will be more "contextual" to the character of the existing South Lake Union buildings.

Ms. Boyle assured the Board they would be back with more details and documentation for the Certification of Approval in advance of the permit application for the demolition.

Board Questions:

Mr. Veith asked about the materials for the two additions to the historic structures.

Mr. Yuan explained that the portion of the Pacific McKay Building that is along Mercer is relatively original and intact. The middle zone where the offices were has been re-stuccoed since the 1980s. The garage portion has been re-modulated and fenestration changed; the rhythm and pattern of the historic openings were different in character. The original material used to be a different material than it is today which is EFIS. Their intention is not to replicate the historic façade in a new location; they will introduce a different material – steel painted black. The intent is to utilize the proportions of the original garage in the façade but use a slightly more modern material that still has a resonance with that period of time. This will be used for the screen wall on Mercer and the new addition to the back of the McKay Buildings. It will have sliding glass doors that open so one can go in through the interior spaces.

Ms. Sodt advised that the garage portion is not included in the designation.

Mr. Hannum asked Mr. Yuan to explain the step back on the Ford McKay Building.

Mr. Yuan gestured to a drawing and explained the relationship between the facades is about 40', the entire length of the Ford McKay Building. On the Westlake side, the façade is about 17' back.

Board Comments:

Ms. Sodt explained that this project has evolved through a lot of feedback from ARC and the applicant has been very responsive.

Ms. Strong works in the subject area and noted how far the southern corner has listed and was intrigued by the engineering that goes on behind the relocation of a building. She liked the architectural design and thought it was respectful of the building and the scale to the street and the rest of the neighborhood.

Ms. Sodt noted that the new construction is also being reviewed by the Design Review Board.

Ms. Chave interjected that the Design Review process is administered by DPD.

Ms. Tremaine noted that ARC was unanimous in thinking this was a delightful design.

Ms. Strong asked to clarify whether the portion that will not be changed includes the office space with the arched window.

Ms. Boyle explained which portion would become part of the new courtyard. She said when they built the Pacific McKay showroom the plan shows dotted-in, removal and maintenance of an existing building. She thought the rhythm being discussed for the new screen wall actually represents a preexisting masonry building that was there. It had narrow head openings, very different from what is seen in the garage portion along Mercer Street.

Ms. Chave noted that was discussed at length at ARC.

Mr. Veith recalled that the glass building behind had some layering in it before and now it is shown as a flat wall; he asked if that had changed.

Mr. Yuan explained that the top of it was set back by 3 -4' so it steps from two stories to five stories and then to six stories so the building is peeled away progressively. There is a slightly different articulation at the top of the building which is where the layering comes in. The same proportions and rhythm patterns are accentuated by deeper mullions at the top that basically crowns the building. The mid-body portion immediately above the historic buildings – which are highly textured - is quite simple. There will be some reflectivity in the glass but not mirror-like.

Mr. Veith stated they had discussed having some sort of a feature strip on the south façade of the new building that took the Ford McKay Building parapet line back; he asked if the applicant look at that at all.

Mr. Yuan explained it was hard because of the floor levels. He pointed out on the drawing where it would line up with the top of the screen wall.

**010709.5 BOARD BUSINESS**

**010709.6 STAFF REPORT**

Respectfully submitted,

Elizabeth Chave, Landmarks Preservation Board Coordinator

Sarah Sodt, Landmarks Preservation Board Coordinator